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24 PAGES

SUMMER 1977

NO. 11

\$1.50



SERIAL WORLD



**COLUMBIA'S
SUPER SERIAL**

BLACKHAWK

**FREEDOM'S
CHAMPION**



**DUNCAN RENALDO
& TRAVIS**

**SERIAL WORLD
INTERVIEWS**

**DUNCAN
RENALDO**

**THE SECRET
OF
"THE
MYSTERIOUS
PILOT"**

**SUPERMAN
STRIKES
BACK**



SERIAL WORLD

VOL. 1, NO. 11

A Quarterly publication dedicated to the motion picture serial.

Norman H. Kietzer — Publisher

Jeff Walton — Editor

Staff Writers — Jim Stringham —

Eric Hoffman — Greg Jackson Jr.,

Jim Hitt — Charles McCleary

Our thanks to the studios who made the SERIAL what it was:

REPUBLIC — COLUMBIA — UNIVERSAL — MASCOT — INDEPENDENT

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SERIAL WORLD

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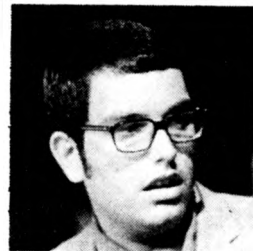
SERIAL WORLD is published quarterly by Norman H. Kietzer. Subscription rate is \$6.00 for one year (four issue) subscription.

On change of address please give us six weeks advance notice to allow us to assure delivery. Postmaster: Please send form 3579 to Serial World, P. O. Box 247, Madelia, Minnesota 56062.

Serial World editorial offices are at P.O. Box 64345, Los Angeles, California 90064; and circulation and publication offices are at 21 West Main Street, Madelia, Minnesota 56062. Second Class Postage is paid at Madelia, Minnesota 56062.

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SERIAL HOWCASE BY JEFF WALTON EDITOR SERIAL WORLD



First of all we have a new address:

SERIAL WORLD
P.O. BOX 3325
MANKATO, MINNESOTA 56001

Be sure to send all letters or material to the above address. Now, many of you will notice that we are 24 pages instead of 32 pages as in the past. Well, the reason is simple. Increase printing costs had forced us to make a decision. We either had to raise our cover price or cut back pages. So we decided to cut the pages and keep the price the same. I'm sure every reader wouldn't mind a slight increase in cost, but with everything going up these days I felt this cut back page wise would be better. Many of you know that issues 4 and 5 of our publication was only 4 and 6 pages. Hope you will understand this small cutback. We still have the great articles of interest we had before.

Once again, this is your magazine. If you'd like to write for us or submit stills we will be glad to receive them and give you credit in print and send you copies should we use the material.

Rumor has it that the so-called lost serial DAREDEVILS OF THE WEST may be available to collectors soon. We hear it's a goodie. After all if Syndicate Films of Texas can release "THE LONE RANGER" anything is possible. Hear that print is very good. Issue 9 of SERIAL WORLD had an ad on the now completed western chapterplay.

I understand that many movie theatres around the country are running serial chapters with revival of old films. Recently saw CAPTAIN VIDEO — Chapter one. Needless to say it had the entire audience in stitches and me too for that matter. Yet it was good to see a part of a serial on the big screen the way it was originally seen. Got a letter from the SERIAL OF THE MONTH CLUB. They meet once a month in the CHICAGO area. Here is the address: 2809 West Jarvis Chicago, Ill. Bill Wells is the coordinator. Phone number is (312)545-6191. Whatever you do don't call Bill at a late hour to talk about the club. Drop him a note first. Recent serials they've shown are THE SHADOW, JUNGLE GIRL, CRIMSON GHOST, DAREDEVILS OF THE RED CIRCLE and FIGHTING DEVIL DOGS. Hope we can get you new members Bill.

Well lots of good stuff this issue. BLACKHAWK, MYSTERIOUS PILOT and more interview with DUNCAN RENALDO. Should make any serial fan's mouth water. Until next issue

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION			
For the Issue of September 15, 1977			
1. NAME OF PUBLICATION		SERIAL WORLD	
2. NUMBER OF ISSUES PUBLISHED ANNUALLY		4	
3. DATE OF NEXT PUBLICATION		December 15, 1977	
4. ADDRESS OF PUBLICATION		21 West Main Street, Madelia, Minnesota 56062	
5. NAME AND ADDRESS OF PUBLISHER		Norman H. Kietzer, P. O. Box 247, Madelia, Minnesota 56062	
6. NAME AND ADDRESS OF EDITOR		Jeff Walton, P. O. Box 64345, Los Angeles, California 90064	
7. NAME AND ADDRESS OF BUSINESS MANAGER		Jeff Walton, P. O. Box 64345, Los Angeles, California 90064	
8. NAME AND ADDRESS OF CIRCULATION MANAGER		Jeff Walton, P. O. Box 64345, Los Angeles, California 90064	
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BLACKHAWK

A SERIAL WORLD FILMBOOK

By Eric Hoffman



In 1941, Quality Comics, which had established itself back in 1937 with **FEATURE FUNNIES** (which would become **FEATURE COMICS** with issue No. 3) and **SMASH COMICS**... followed by such titles as **CRACK** and **HIT COMICS**... began a new addition to its lineup, **MILITARY COMICS**. It would be a very appropriate and timely title, for 1941 was a year when the spectre of war had reached its most haunting stage.

Hitler's armies had spread like wildfire across the map of Europe. The mad paperhanger had started out as a comic figure to some, not to really be taken seriously. Now he threatened to hurtle the world into a nightmare of barbarism, slaughter and insanity.

MILITARY COMICS was to become a landmark in the history of comics, for on its cover was an action-packed scene. Atop a ponderously-rolling tank were two figures, one an enemy soldier, the other a grimly smiling figure, dressed in a heroic flyer's suit, sporting military officer's cap, delivering a power-house right to the chin of the unfortunate Axis trooper, while the battered soldier's comrade drove the tank, blissfully unaware of the stern just that was to come crashing down upon him the moment the mysterious figure in blue-black had polished off his companion. Along with this scene were the words "Starring That New Comic Sensation... **BLACK-HAWK!**"

It was the beginning of a series that saw its birth in the war and continued until 1969, giving fans one of the most colorful fighting groups ever to battle for justice across the printed pen-and-ink page.

Blackhawk himself was introduced as the survivor of a Polish air squadron, valiant trying to fight back the tide of Nazi aggression. The brave band of patriots met their waterloo at the guns of the Butcher Squadron, led by the merciless Captain Von Tepp... until one last plane, piloted by an unknown man, wreaked havoc

among the Nazis with six kills, until it too was shot down. As the pilot of that plane makes for a nearby farmhouse, Von Tepp releases a bomb that destroys the house (it was meant for the pilot, but missed). As the pilot searches the wreckage of the house he finds his sister and brother, victims of the Nazi brutality. Vowing revenge against Von Tepp and his horde, the unknown pilot moves on, vanishing into the darkness of war-torn Poland.

But, in the words of that fateful first issue of **MILITARY**, "Months pass by . . . like a huge steamroller, the Nazi war machine crushes all of Europe. Then, one day, a new name appears on the horizon — a name that strikes terror into the hearts of men — **BLACKHAWK!** Like an angel of vengeance, Blackhawk and his men swoop down out of nowhere, their guns belching death, and on their lips, the dreaded song of the Blackhawks . . ."

Blackhawk made his appearance as a serial hero in 1952, when only Columbia and Republic were producing chapter-plays. Columbia had found that serials adapted from

popular pen-and-ink heroes had a marketable drawing value, particularly in many small towns where chapter-plays were still drawing them in.

It is a bit puzzling that no one had attempted to adapt Blackhawk and his international band of freedom fighters to the screen before. But when it happened, thanks to producer Sam Katzman, the man in charge of Columbia's serial unit (as well as many of its B-programmers), Columbia not only had a popular character on their hands but also had the distinction of having produced the last serial adapted from a comic strip character.

1952 was a time when the country was in the full grip of the McCarthy-inspired madness that was making everyone see 'Red' under the bedsheets. Films were pouring out in droves in which the bad guys were automatically agents of Communist powers seeking to crush Democracy . . . obviously, a lot of scripts that had villains from the Nazi era were either being dusted off or changed considerably to accomodate the new, all-purpose

heavy, the 'Red' agent who followed the Moscow 'party line' with the same fervor that had marked followers of the Axis during the 40s.

Two of the three serials released by Columbia in 1952 had the heroes coping with Communist machinations. **KING OF THE CONGO** (featuring Buster Crabbe as a Tarzan-type hero known as 'Thunda', adapted from Magazine Enterprises' fledgling publication) saw the hero dealing with enemy agents in the middle of Africa. One episode was even entitled '**RED SHADOWS IN THE JUNGLE**'.

Blackhawk was already battling the Red menace in the Quality Comics publication, so it was not surprising that the heavies of the serial based on his exploits would be agents of an unnamed, but definitely Communist, power.

Kirk Alyn, already known as Superman to millions of filmgoers, was cast as the leader of the Blackhawks. By now, Blackhawk's original origin had been tampered with so that that there were strong hints that he was an American who
(CON'T)



John Crawford (CHUCK) and Kirk Alyn (BLACKHAWK)
fly straight into perilous adventure.



**Larry Stewart (ANDRE) John Crawford (CHUCK) Weaver
Levy (CHOP CHOP) Don Harvey (OLAF) Rick Vallin (STAN)
Kirk Alyn (BLACKHAWK)**

BLACKHAWK INTRO – (CON'T)

had gone abroad to fight the Axis before the U.S. entered World War II. So, one automatically assumed that the oddly-named Blackhawk was as American as Apple Pie. In Blackhawk's distinctive uniform, complete with hawk's-head symbol on the chest, Kirk was almost a dead-ringer for the comic-strip daredevil.

For the roles of Blackhawk's compatriots, Producer Katzman dipped into his 'stock' company for many of the parts. John Crawford (who had already done bits and featured parts in many serials and is now a familiar character actor in many features) was cast as Chuck, Blackhawk's aide, sharing much of the perils and fights with the leader of the Blackhawks.

Rick Vallin was Stanislaus, or 'Stan' for short, and did double-duty as Stan's enemy look-alike,

Boris (the 'Red menace', remember?). Don Harvey and Frank Ellis, who usually popped up as heavies in many adventures, were Olaf, the big Swede, and Hendrickson, who seemed to spend most of his time at the Blackhawk base, tending the planes. Larry Stewart (who had been bad enough as the Video Ranger in CAPTAIN VIDEO) was cast as Andre, minus the French accent, moustache, not even coming anywhere near his comic counterpart. Weaver Levy was Chop-Chop, with his character's name simply shortened to 'Chop'.

Purists will grumble about the lack of similarity between the actors and their namesakes in the strip: but one has to give allowances. To find actors who could fit the exact likenesses of someone like Olaf, or the buck-toothed Chop-Chop would have been difficult, if not downright impossible.

On the side of the heavies was Carol Forman, Kirk Alyn's old nemesis from SUPERMAN and FEDERAL AGENTS VS. UNDERWORLD INC. "I always enjoyed working with her," Kirk recalls. "She was very attractive and could look as nasty as hell, when her role demanded it. When she played a villain, she was a good one." As the lead enemy agent, Miss Forman did not wear the slinky dresses that had been her trademark in her past appearances. Instead, in keeping with the general conception of what the well-dressed comrade would wear, she was dressed in a tweed skirt and jacket, all with a feminine touch, but still nowhere the more viewable costumes she had donned in the past.

Marshall Reed was her chief aide. Aller, a role that would normally have been played by Jack

Ingram (who was already popping up in **KING OF THE CONGO** and **SON OF GERONIMO** the same year). Michael Fox was William Case, the Defense Council member who doubled as agent for the spying. William Fawcett was scientist Dr. Rolph, while Nick Stuart, Zon Murray, Pierce Lyden and Terry Frost were cast as various heavies...if you watched closely, you even saw Dave Sharpe moon-lighting from Republic to pop up as one of the bad guys.

Spencer Bennett and Fred F. Sears co-directed the serial, which was kept at a break-neck pace throughout.

"We filmed **BLACKHAWK** in about a month," Kirk recalled. "and boy, did we move." I think the motto Spence used was 'Never mind the dialogue, just get into the fights...or chases, depending on what we were doing at the time.' One moment in the serial seems to bear it out. In episode 4, when visiting scientist Dr. Rolph, who has created a new secret weapon, Blackhawk remarks "Oh is this the secret device you've been working on secretly for the government!"

Veteran serial scribes George H. Plympton, Royal K. Cole and Sherman L. Lowe wrote the screenplay (with special credit given on screen to the two men who made **BLACKHAWK** as much of a success it was in the comics, Reed Crandall and Charles Guidera).

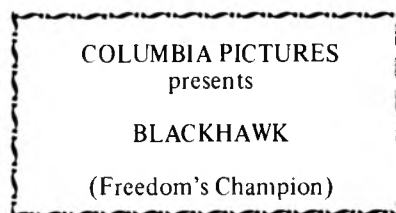
As it was made in a time when budgets for serials had gone down, **BLACKHAWK** did contain some stock footage (such as the flying disc footage from **BRUCE GENTRY**, containing the notorious animated 'flying saucer').

And yet, **BLACKHAWK** still remains a fun serial, thanks to the playing of its cast and the pace at which it moved (particularly those mad chases through the gas plants!). It is also an indication, as most serials were, of the attitude of the country at the time, with its references to 'comrades' and 'foreign made' devices.

(Note: For a more detailed look at the Blackhawks and the entire history of comics, **SERIAL WORLD** recommends Jim Steranko's **HISTORY OF COMICS**. Volumes I and II are out and No. 3 is in the works. They can either be found at shops that specialize in material regarding the Comics, or can be ordered from Steranko's company, **SUPERGRAPHICS**. For

further information on these and other products from Steranko's company, write to **SUPERGRAPHICS, BOX 445, WYOMISING, PENNSYLVANIA 19610.**)

+ + +



KIRK ALYN as Blackhawk, **JOHN CRAWFORD** as Chuck, **CAROL FORMAN** as Laska, **RICK VALLIN** as Stan (Stanslaus)/**Boris**, **DON HARVEY** as Olaf, **WEAVER LEVY** as Chop Chop, **FRANK ELLIS** as Hendrickson, **LARRY STEWART** as Andre, **MICHAEL FOX** as William Case, **MARSHALL REED** as Aller, **WILLIAM FAWCETT** as Dr. Rolph, **NICK STUART** as Cress, **ZON MURRAY** as Bork, **PIERCE LYDEN** as Dyke, **RORY MALLINSON** as Hodge, **TERRY FROST** as the Leader's Aide, **JACK MULHALL** as Defense Council Member, **FRANK GERSTLE** as Defense Council Member, **Dave Sharpe** as a Gunman.

Directed by Spencer G. Bennet & Fred F. Sears, Screenplay by George H. Plympton, Royal K. Cole, Sherman L. Lowe, Based on the character drawn by Reed Crandall & Charles Guidera, Produced by Sam Katzman, Asst. Director: Charles S. Gould, Special Effects: Jack Erickson, Musical Director: Mischa Bakaleinikoff.

Episodes

1. **DISTRESS CALL FROM SPACE**, 2. **BLACKHAWK TRAPS A TRAITOR**, 4. **THE IRON MONSTER**, 5. **HUMAN TARGETS**, 6. **BLACKHAWK'S LEAP FOR LIFE**, 7. **MYSTERY FUEL**, 8. **BLASTED FROM THE SKY**, 9. **BLACKHAWK TEMPTS FATE**, 10. **CHASE FOR ELEMENT X**, 11. **FORCED DOWN**, 12. **DRUMS OF DOOM**, 13. **BLACKHAWK'S DARING PLAN**, 14. **BLACKHAWK'S WILD RIDE**, 15. **THE LEADER UNMASKED**.

1: DISTRESS CALL FROM SPACE

Somewhere in the United States is a top-secret airfield that serves as the headquarters of the Blackhawks, an international brotherhood sworn to combat the forces of tyranny that menace the world. Led by the fearless Blackhawk, the modern day crusaders consist of Chuck, Stanislaus (or Stan), Olaf, Chop Chop, Hendrickson and Andre. The group receives their assignments from the World Defense Council.

An aircraft in distress, flying near the Blackhawk base, sends out a distress call which is picked up by the Blackhawks. Flying out to meet the airship in their own aircraft, Blackhawk and Chuck see it is in trouble. In a daring mid-air maneuver, Blackhawk descends a rope ladder from his ship and rescues the pilot of the crippled plane moments before it crashes in flames. The man says he has a message for Stan, who is upset when he receives the missive. Obtaining Blackhawk's okay to go with the visitor to a special meeting place, Stan departs.

But Blackhawk is suspicious and he and Chuck follow in another aircraft. Blackhawk parachutes near the rendezvous point and sees Stan talking to an attractive, sinister woman named Laska. Laska is pleading with Stan to desert the Blackhawks and return to his homeland where, she claims, he is needed. But Stan refuses to desert the Blackhawks, reaffirming his belief that he belongs with the group. Enraged, Laska summons henchmen who attack Stan and carry him off...just as Blackhawk joins the battle. A look-alike for Stan is substituted, wearing a Blackhawk uniform. Letting Blackhawk 'save' their agent, Boris, Laska and her men leave with the real Stan a prisoner. Boris fakes a head injury and is taken back to the base.

Laska is elated...she and her men have done what no other group of subversives has been able to do; they've planted one of their own men in the midst of the Blackhawks.

Next day, the Defense Council orders Blackhawk to guard a helium plant which they believe will be attacked by enemy agents. Laska's men, led by Aller, attack but are driven off by the Blackhawks, who capture a few of the gang. Laska's unknown chief, known only as The

(CON'T)

Leader, radios orders to have Boris destroy the Blackhawk air base.

But Laska has been trailed to her hideout by Blackhawk and his men. They find the real Stan and rescue him, while Laska and her men escape. Aware that the 'Stan' back at headquarters is an enemy agent, Blackhawk realizes that the base is at the mercy of the imposter. Chuck, Stan and Blackhawk fly back to the base.

But Boris has already gone into action, attacking Hendrickson and starting a fire in one of the hangers with a fire-bomb device. As the Blackhawks cope with the blaze, Boris starts to mine the airfield. But Chop spots the enemy and tries to stop him. As the two fight, the plane containing Blackhawk, Chuck and Stan taxis in for a landing. There is a terrific explosion as the plane lands, blotting out the aircraft!

2: BLACKHAWK TRAPS A TRAITOR

Chop is able to radio Blackhawk about the mined airfield and continues to battle Boris. Blackhawk swerves his plane, avoiding the blast, caused when the detonation switch is thrown too soon. Boris uses Chop as a hostage and escapes by car to Laska's headquarters. Blackhawk and Andre follow in a plane, while Stan and Olaf give chase in a Blackhawk car.

Blackhawk spots Boris driving into a grove of trees. Landing the plane, Blackhawk meets his men and the group investigate the area. They find an electric-eye device that opens a gate in some brush. There, they find the stolen car, empty. But as they examine it, the group sets off a booby trap. Blackhawk spots the trap and warns his men, enabling them to escape the deadly explosion.

At a cabin hideout, Chop overhears Boris receive orders to aid Laska in sabotaging another defense plant, using his Blackhawk uniform to gain entrance. The enemy agents leave Chop tied next to a time bomb, but Blackhawk follows Boris's trail to the cabin and rescues Chop in time. Chop tells him of the enemy's plan, but only knows that the endangered plant is 2½ hours away by car. At headquarters, Blackhawk finds a possible defense plant on a map. Calling it, he learns that one of his men is already there. Blackhawk and the others head for the plant, ordering his men to find Boris, if possible.

Blackhawk finds Boris in a warehouse, setting fire to the place and the two men slug it out as the mass of crates and equipment are engulfed in a gigantic blaze. Blackhawk loses his balance in the fight and is knocked out by Boris who leaves him to die under some falling, blazing debris!



Blackhawk looks on in amazement as Dr. Rolf (WILLIAM FAWCETT) explains his new invention.

3: INTO THE ENEMY'S HIDE-OUT

Blackhawk regains consciousness in time to find shelter in a large packing case, shielding himself from the flaming debris. Boris heads for one of the exits, but a guard fires at the saboteur, killing him. Laska and her men spot Stan and mistake him for Boris. Going along with the spies' error, Stan leaves with them. Olaf tells Blackhawk who knows that they'll have to wait for Stan to contact them.

But Stan makes a couple of slip-ups that arouse Laska's suspicions. As she confers with one of her men, Stan takes a chance and contacts Blackhawk on a short-wave set. But before he can give directions to the hideout, Laska returns and Stan says he was taking down an emergency order from the Leader. The group is to go to a new hide-out in Palm Valley. Stan is convincing enough for Laska to send her men to the new location. But she stays behind and checks with the Leader, learning that the 'orders' were false.

But Blackhawk has intercepted the message and he and his men head for Palm Valley, only to pass the subversive's car, heading back to the original base (Laska has warned them). They arrive as Stan is tied to a stake in the middle of the airfield. In the fight, one of the heavies falls against the plane, jolting the throttle. The plane, engines roaring, propellers whirling, taxis down the field toward the helpless Stan!

4: THE IRON MONSTER

Blackhawk spots Stan's danger and races after the taxiing aircraft. Grasping steering vane on the left wing, he manages to turn the ship around in time. The runaway airplane heads right toward the heavies, sending them running for cover. Blackhawk and his men regroup as the spies escape in their car. The Blackhawks pursue in their own vehicles (forgetting all about the plane which is still taxiing down a highway somewhere!) with Blackhawk leaping from his car into the enemy auto. Subduing the three men inside, Blackhawk brings the car to a halt and the three spies are turned over the police.

At headquarters, Blackhawk is told by Chop that the Defense Council wants him to see Dr. Rolph, a noted scientist. Rolph tells Blackhawk that he is being harassed by unknown individuals who want his secret invention... a deadly electronic ray machine, capable of destroying anything. Vital to the device is a 'target disc'. Witnessing the destruction of a piece of furniture as a demonstration, Blackhawk hits upon a plan. Rolph will agree to turn over his device to his tormentors, while the Blackhawks prepare a trap.

Laska, however, is suspicious of Rolph's surrender and makes arrangements to handle possible pursuit. While Aller and Bork meet Rolph and take him and a phony package, supposedly containing the electric ray. Blackhawk and Chuck, unaware of Laska's counter-plot, give chase. Aller radios another car, commanded by Cress, to close in on the Blackhawks.

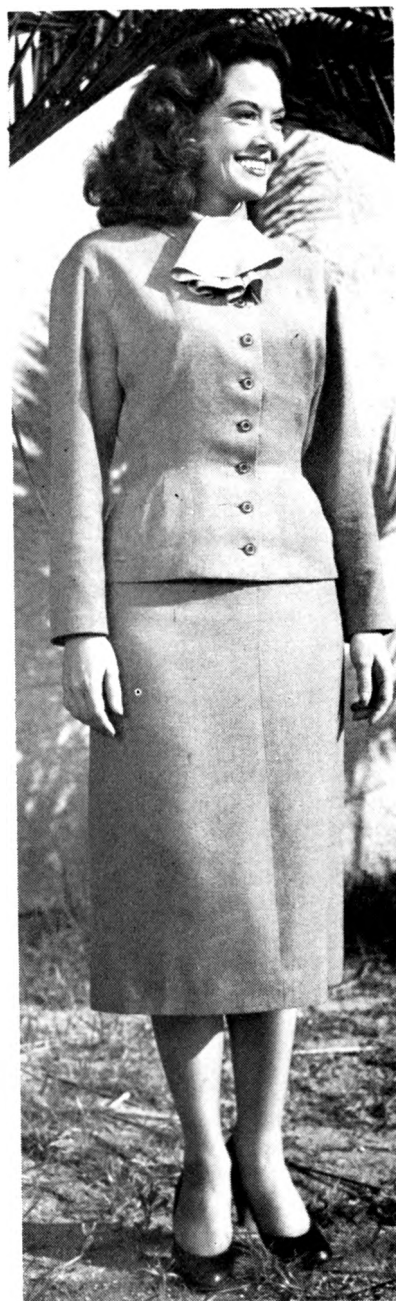
Aller's vehicle leads Blackhawk to a railroad crossing where a locomotive is approaching. Pulling up behind Blackhawk and Chuck, forced to wait for the oncoming train to pass, Cress has his driver ram into the back of Blackhawk's vehicle, shoving it onto the track, right in front of the thundering locomotive!

5: HUMAN TARGETS

Unable to start up the car motor, Blackhawk does manage to grind the starter of his car, moving it far enough so that the car is only sideswiped by the locomotive.

At headquarters, Blackhawk gets permission from the World Defense Council to move the real ray machine to a safer location. But the spies ambush Blackhawk and Chuck, taking the ray device. But two of Blackhawk's men have been observing this from a plane and are soon reporting the location of the spies' hideout to Blackhawk. Blackhawk has kept an extra ace up his sleeve; the ray device requires the 'target disc' to be effective, and Blackhawk has that in his possession.

Meanwhile, Rolph has told Laska that the ray machine won't work without the disc, and the enraged lady spy orders Rolph to build a new one, using her men as effective 'persuaders' to back up her argument.



Carol Forman as "LASKA" in BLACKHAWK

Blackhawk and Chuck arrived at the hideout and overpower two guards. Inside his room, Dr. Rolph has started the electric ray, determined to blast his way to freedom. As Blackhawk and Chuck enter the room, Rolph activates the ray at full power. The ray seeks out the Target Disc on Blackhawk's person, smashing Blackhawk to the floor in a burst of sparks and smoke, apparently destroying him!

6: BLACKHAWK'S LEAP FOR LIFE

Blackhawk sees his danger just in time and hurls the Target Disc into a metal wastebasket before the beam hits. He and Chuck are knocked out by the ray's blast, but not injured. The spies believe the two men are dead and take Rolph and his invention with them. Regaining consciousness, Blackhawk is sure that Rolph will try to send a message for help with the ray machine.

Sure enough, a short-wave signal is picked up and the hunt begins. Laska is informed that the doctor is sending out a distress call, prepares to take the scientist to a new hideout. Blackhawk and Chuck arrive and are attacked by some of the gang, while Laska and Aller escape with Rolph. The State Police is called in to help the pursuit and Blackhawk has Andre fly out in one of the Blackhawk planes to meet him and Chuck. From the air, the trio spots Laska's new cabin hideout. But the lady spy sees the Blackhawk plane and decides to bring it down with Rolph's invention.

As the plane circles the cabin, the ray is fired. Blackhawk still has the Target Disc with him and the plane is filled with static electrical force. It catches fire and Blackhawk orders Chuck and Andre to bail out. He follows, but the rip cord of his chute fouls on the plane door handle. Blackhawk hurtles to certain doom far below!

7: MYSTERY FUEL

Seeing his chief plummeting through the air, Chuck maneuvers his own chute so it is directly under Blackhawk, catching him(!). The trio lands safely. Laska orders her men to evacuate the hideout, but their car won't start. This gives Blackhawk and his men time to reach the cabin and try to save Dr. Rolph. The trio are forced to take refuge in the cabin during the battle until the rest of the Blackhawks arrive. The spies are routed and Dr. Rolph saved.

Blackhawk receives word from the Defense Council that a messenger is on his way with a secret document. Chuck and Blackhawk take off in their plane to meet the courier, but find only after he is

waylaid by Laska's men who kill him and steal the message. Blackhawk has Chuck fly the plane over the spy's open car and leaps from the plane into the vehicle, battling the heavies, forcing them to stop. They learn that the recovered secret message was broadcast to the mysterious Leader, alerting him to a proposed meeting of the Defense Council at an oil field to discuss a new fuel known as Element X.

Racing to the oil field, Blackhawk and Chuck spot Laska's agents, who have planted a bomb at the base of an oil rig. A fight ensues and Blackhawk and one of the subversives slug it out atop the oil derrick. The incendiary bomb goes off as Blackhawk slips and falls to the derrick platform. A gigantic fire ensues and the blazing oil rig crashes onto the platform, burying Blackhawk!

8: BLASTED FROM THE SKY

Blackhawk comes to in time and uses his belt to slide down a guide wire to the ground below where Chuck catches him. The Defense Council officials, who have been watching a demonstration of the Element X fuel, join the duo, leaving the cylinder of fuel in a model truck, used for the demonstration.

William Case, one of the Council members, who wears a hearing aid, suggests that he keep the model truck and cylinder. Blackhawk agrees, but will keep watch on the man as he drives off. Case's hearing aid is actually a radio device; Case is in league with the subversives and is broadcasting information to the spy ring.

Blackhawk and Chuck, following Case, spot an enemy car closing in on the man. They drive to the rescue, but the car sideswipes the Blackhawk vehicle and it crashes. When Blackhawk and Chuck finally arrive where Case is waiting for them, the official tells them that the spies stole the Element X cylinder. But Blackhawk reveals that he took the fuel cylinder from the model truck before Case left the oil field.

Later, Case contacts Blackhawk, telling him that he has been receiving threatening phone messages. Arriving at Blackhawk headquarters, Case plants a microphone in the main room and leaves. Blackhawk decides to test the new

Element X in one of his planes. The spies, hearing this via the microphone, launch a remote-controlled flying disc from a site near the testing area. Blackhawk manages to maneuver his plane so a mid-air collision with the disc is avoided ... for the moment. The disc is turned back and zooms for the Blackhawk ship. Blackhawk is unable to avoid the flying disc and the Blackhawk plane is destroyed by the bizarre weapon!

(Note: sequence featured stock footage of flying disc from earlier serial BRUCE GENTRY. Disc was a cartoon.)

9: BLACKHAWK TEMPTS FATE

As the spies operate the flying disc from the ground, the other Blackhawks appear and a fight starts, causing the premature explosion of the flying disc. Blackhawk's plane dives toward the ground, undamaged (!) with Blackhawk and Chuck making a fast landing, then joining the fight. Some spies are caught but one of the gang, Dyke, escapes and hides inside Blackhawk's ship. When Blackhawk takes off, Dyke comes out of hiding and covers Blackhawk with a gun. But Blackhawk tips the plane, throwing the spy off balance, and he and Chuck capture the man.

At Blackhawk headquarters, Dyke manages to steal the Element X cylinder and escape in a car. While the police are called in to help trap him down, Dyke returns to the spies' hideout, but says nothing about getting the cylinder. Laska, however, has heard the police calls regarding Dyke and orders two men to watch him closely. Dyke gets away and contacts Blackhawk, offering to make a deal with him for the cylinder. He is overheard and forced to reveal the location of the cylinder at the meeting point. Blackhawk arrives, but Dyke is shot by his former partners. The Blackhawk leader finds the key to a cold storage plant on Dyke's corpse and goes to the building with Chuck. They find the cylinder containing Element X, but Laska's men appear and attack our heroes. One escapes with the cylinder, while gunshots puncture an ammonia pipe. Blackhawk and Chuck are knocked out and left in the plant, right in the thickest concentration of the deadly fumes from the broken ammonia pipe!

10: THE CHASE FOR ELEMENT X

Blackhawk revives in time and drags Chuck out of the deadly fumes. Chuck regains consciousness and the two pursue the fleeing spies. Aller, Laska's chief lieutenant, tosses the element cylinder from the car at a certain point in the road. Blackhawk catches up with the spies, forcing them to stop. A search of the enemy car fails to disclose the cylinder. Blackhawk then lets the thugs 'escape', to Chuck's surprise.

Sure that the heavies ditched the cylinder someplace, Blackhawk has one of his planes patrolling the area. The heavies are spotted as they retrieve the Element X cylinder and head for town. Blackhawk, checking the street where the spies went, finds a chemist's lab and questions the chemist inside. The man denies knowledge of the cylinder . . . until Blackhawk spots the cylinder on a table. The spies show up and in the fight, which Chuck joins, Aller gets away with the cylinder. The Blackhawks chase Aller to the helium gas plant and capture him, but another spy gets the cylinder. Blackhawk pursues him to a high structure, where the spy tosses the cylinder to Aller, who is waiting below. Blackhawk and the spy slug it out on the structure and both slip off to crash into the intricate, deadly machinery below!

11: FORCED DOWN

Blackhawk falls into a trailer filled with paper and packing. The spy meets his death when he falls into the machines. Chuck arrives at the plant while Aller and the others escape. Blackhawk fires at the escaping car, puncturing the radiator. He and Chuck follow the trail of water leaking from the enemy car. The trail leads to a brownstone house, where Laska has received orders from the Leader to fly the Cylinder of Element X to Valdez, an area South of the Border (down Mexico way . . .)

Blackhawk and Chuck break into the house, but the spies escape. Blackhawk finds a pad of paper where Laska wrote her instructions, then tore them off. He manages to make out what is left of the message and he and Chuck are soon driving to Valdez. They contact the

Commandante of Police, who is eager to help. He directs them to the ranch of Senior Borego, who might be able to assist them. To avoid being spotted by the spies, Blackhawk and Chuck hide themselves in a wagon of hay, driven by a police agent. But one of the spies, disguised as a strolling guitarist, spots the men as they are about to close in on their quarry. He warns his allies via coded guitar music. The hay wagon follows the man, but Laska's agents attack the wagon and an incendiary bullet sets the vehicle ablaze. The horses bolt and run away, with Chuck and Blackhawk trapped inside. The horses break loose from the wagon, which hurtles into a huge rock in a mass of flaming destruction!

12: DRUMS OF DOOM

Before the wagon crashes, Chuck and Blackhawk manage to leap from the vehicle in time. As the heavies arrive to check on their victims, Blackhawk and Chuck jump them. One man, Hodge, is caught, but the others escape. The two take Hodge with them to the Borego ranch and use his car. Near the ranch, they are captured by Yaqui Indians who take them to the Borego Ranch. There, a man supposed to be Borego meets them. Actually William Case in disguise, the false Borego is about to have the Indians eliminate our heroes when the real Senor Borego appears just in time to rout the Indians. Case manages to escape.

Later in town, Blackhawk hears the coded guitar music and follows the disguised spy to a loading platform where Aller has set up a trap for the agent. Laska's men, loading supplies onto a ship, attack Blackhawk near a ramp loaded with oil drums. Blackhawk is knocked close to the ramp and one of the heavies cuts a rope, releasing the huge oil drums, which thunder down upon the helpless fighter for freedom!

13: BLACKHAWK'S DARING PLAN

Blackhawk comes in time and rolls out of the way of the huge oil drums, escaping death. He continues fighting with the spies, some of whom escape. Chuck, meanwhile, has followed the guitar

player to a parking lot where he is attacked by some of the gang. Blackhawk has turned the men he defeated over to some policemen and is looking for Chuck when he comes upon his aide's peril. The heavies are driven off and Chuck and Blackhawk discover a particular car in the parking lot; the one used by the phony 'Senor Borego' in his escape. They decide to keep a watch on the vehicle. Their patience is rewarded when Case appears to claim the auto.

Confronted by the Blackhawks, who demand the Element X cylinder, Case agrees to take them to where it is hidden. But as the trio drives to a location Case manages to switch Chuck's radio to 'transmit'. As he gives directions to his captors, Laska and her men are listening in. Case directs Blackhawk and Chuck to a deserted shack where a man is to deliver the cylinder.

Hodge arrives and Blackhawk overpowers him, taking the cylinder. He and Chuck take Case to a plane belonging to the spies and take off for the States. Laska arrives shortly afterwards and it is revealed that the cylinder really contains an explosive set to go off at a certain time. Case is wearing a watch that is actually a special receiver. Laska orders Aller to warn him of his danger at once. Learning of the deadly cylinder, Case tries to get out of the plane, but Blackhawk stops him. As the two struggle and Chuck pilots the plane, the cylinder begins to smoke . . . and the plane is blasted to bits in mid-air!

14: BLACKHAWK'S WILD RIDE

As the cylinder begins to smoke, Case yells a warning about the cylinder. Blackhawk orders Chuck to bail out and tells Case to do the same. Blackhawk bails out moments later with Case following. But Case's parachute doesn't open and he plummets to his death while Blackhawk and Chuck land safely. With the help of police, Blackhawk and Chuck find Case's body and discover his special watch which is still flashing; Laska is still trying to contact her agent. Pretending to be Case, Blackhawk radios Laska and arranges to meet her at a certain intersection. But the spies manage to escape . . . barely.



CAPTURED- Blackhawk & Chuck finally get "THE LEADER" in Chapter 15 of Columbia's BLACKHAWK

Blackhawk manages to clamber onto the trunk of the enemy vehicle and hang on, climbing into the back seat. He and Hodge slug it out and fall from the car while Laska and Aller escape towards the U.S. border with the Element X cylinder. Laska crashes through a road-block and enters the U.S.A. But Blackhawk has had Stan ready in one of the Blackhawk cars and soon Stan, Blackhawk and Chuck are pursuing Laska.

The lady spy hides her car in a panel truck, leaving a booby-trapped car behind. As the Blackhawks approach the car cautiously, Stan opens the door... the car explodes!

15: THE LEADER UNMASKED!

Spotting the booby-trap in time, Blackhawk warns his men, who hit the ground in time to escape the deadly explosion. Realizing that Laska switched cars on them,

Blackhawk continues the chase in another vehicle, following the spies to a warehouse alley.

Laska and Aller enter the building. The Blackhawks arrive moments later, capturing the driver of the panel truck. Blackhawk and Chuck burst into the warehouse capturing Aller. Laska, however, has escaped with the Element X cylinder. Chuck spots her trail.

Desperate, Laska radios the Leader who orders her to send the Element X cylinder on to him and await new orders at one of their hideouts. The Blackhawks are to be led into a trap. The Leader then contacts Cress, one of his agents, ordering him to leave the cabin where Laska is hiding and let himself be captured. Suspicious of Cress's actions, Laska gets out of the cabin by the back way... and the building blows up moments later. Cress has already been caught by the Blackhawks and warned them of the trap when they started to take him back to the cabin.

Blackhawk contacts the police

and asks them to help find Laska. He is soon informed that the lady spy was seen in a certain office building. In one of the offices, Laska is furiously denouncing the Leader for trying to eliminate her. She shoots him just as Blackhawk, Chuck and the police enter the office.

Blackhawk and Chuck are jolted to see that the Leader is... **WILLIAM CASE!!!!** An impossibility, since Case is dead. Laska tells Blackhawk that the Leader often used Case as a double, having had the man's features altered by plastic surgery so he would be an identical twin. Until Case's death. Laska and her agents could never tell who the real Leader was.

With the Leader dead and Laska in the hands of the law, Blackhawk and his men can turn their energies to battling other enemies of the world's freedom.

SUPERMAN STRIKES BACK

EDITORS NOTE

The following article is the opinion of the author and not necessarily the opinion of SERIAL WORLD. We invite THE GREAT AMERICAN DREAM CO., UNIVERSAL, COLUMBIA PICTURES and NATIONAL COMICS to reply at anytime. In doing so we at SERIAL WORLD will be glad to print any statement they may deem fit to submit to us.



By E. Hoffman

How would you react if you found out that someone was putting out a wall plaque with your picture on it and the caption 'Super Schmuck'? For one thing, you'd be madder than hell. For another, you'd want to do something about it.

That's what has prompted Kirk Alyn to file a \$10 million lawsuit in Los Angeles Superior Court against the Great American Dream Co., Inc., Universal, Columbia Pictures and National Comics. A super-hero can only stand so much.

It began early this year when a fan showed Kirk a small wall plaque of the type sold at novelty stores and gift shops. On the plaque was a shot of Kirk in the role he is most identified with, Superman, entering the window of an office building. Below the still were the words "SUPER SCHMUCK!". The fan had purchased the plaque at the gift shop of the Universal Studios tour.

The editor of SERIAL WORLD spotted the plaque recently when he was on vacation at the MGM Grand Hotel in Las Vegas, at the hotel's gift shop.

A letter to Universal brought the denial that the studio was not selling such an item. Another letter was dispatched to the plaque's manufacturer, the Great American Dream Co., Inc., a east coast-based organization, requesting them to cease and desist using Kirk's image on the plaque.

Evidently the letters have fallen on deaf ears and myopic eyes (even more myopic than those of Clark Kent) for the plaques are still showing up. Finally, enough was enough, as far as Kirk was concerned.

The result was a lawsuit filed in Superior Court by Hollywood attorney Frank R. Saletri, charging that the defendants published "with willful, wanton, reckless and utter disregard of Alyn's good name and reputation . . . a caricature which represents him in an obscene manner . . . As a result of the humiliation, embarrassment and ridicule resulting from the wrongful publication . . . ("Superman") has suffered severe emotional shock and mental anguish . . ."

"It's one thing to have some fun with a character as well known as Superman," Kirk remarked. "He's had some very clever satires done on him. MAD Magazine's "Super-Duper-Man" is an excellent example. Ernie Kovacs, who was a brilliant comedian, came up with Super-Clod. The list is endless. But this is terrible. Superman is probably the greatest of the super-heroes and deserves some measure of respect. And, as everybody knows, a 'schmuck' is not exactly somebody you look up to."

"What really makes me mad is that they used my picture for their item, instead of, say, a drawing. Why me? Why not George Reeves, since he's the only other actor, to date, who's played Superman in films? I've got a lot of thoughts and feelings on this subject, but I'll have to keep them to myself with this suit."

"There are two aspects to this. One, the respect for a hero. And boy, can we use them now! I don't mean the flashy-dressed dudes who make breaking the law attractive for young people. I mean the kind who stood up for the right way, like Superman. He always stood up for truth and justice."

"Then, there's my identity, too. I'm identified with Superman and I feel they've attacked me, as well, by tying in my image with the title of the plaque. I want it stopped and I guess this is the only way since my letters haven't done any good."

Frank Saletri, the attorney handling the lawsuit, is himself something of an action, adventure and serial buff . . . as well as a Kirk Alyn fan. "I've always admired Superman," he said, "And I'm proud to know Kirk. That's why I feel very strongly about this situation and am taking such an interest in it." He then said ominously, "All the defendants had better prepare for a fight to the finish in front of a jury."

It is interesting that a picture of Kirk Alyn was used for the plaque. Somehow one gets the feeling that there might be more to all this than meets the eye.

For one thing, it is well known that National Comics guards its merchandising rights on anything related to its character, especially the Man of Steel, zealously. Even the styling of lettering — which was evidenced when the Air Force used the style and 'Super' logo for a recruiting poster a few years ago, or when the 7-11 Chain used it for a description of a sale. Each of these cases had a notice that the logo style and Superman character were copyright by National Comics. So, it would be obvious that the Great American Dream Co., the creators of the plaque, had to have permission to use the character for their product.

Also, there has been a noticeable attitude on the part of National to try and avoid, as much as possible, the mention of Kirk's appearance as Superman. The company has consistently stated that the two serials in which he appeared no longer exist. In a special 'All Superman' issue of their fan magazine, THE AMAZING WORLD OF DC COMICS (issue No. 7), an article purportedly dealing with the serial (THE SUPERMAN WE'D ALL LIKE TO SEE) took some (in my opinion) underhanded swipes at Kirk in the role of Superman, while constantly emphasizing George Reeves' identification with the character.

Only recently, with fan interest in Kirk's version of Superman growing, has there been acknowledgement by National as to Kirk's portrayal of the Man of Steel.

Kirk is generally acknowledged by fans to be the first actor to portray Superman live on the motion picture screen. The only prior screen appearances of the Man of Steel were the classic animated cartoons from the Max Fleischer studio, released by Paramount Pictures in the early 1940s. Reeves himself appeared on the scene only after Kirk's two serials had made their appearance (and audience impact), and then only in a small-budget theatrical feature, SUPERMAN AND THE MOLE MEN, before the TV series appeared in 1953/54.

It would be more than sad if this was a way of striking out at Kirk for his attempts to keep the image of the Superman he represented alive. He has been a consistent good-will ambassador for the character wherever he has appeared and has always said good things about his successor, George Reeves. He remains interested in whatever developments have been made in regards to the Man of Steel and is even curious about the announced feature (which finally seems to be getting off the ground . . . we think).

Yes, it would not only be sad, it would be childish, underhanded and immature. Not at all worthy of the company's most famous character, Superman.



ANOTHER INTERVIEW WITH DUNCAN RENALDO

By Greg
Jackson Jr.

Ask anyone who Duncan Renaldo is and he will answer that Duncan is the "Cisco Kid". He has become a show business legend for his portrayal of the "Cisco Kid". With the late Leo Carrillo as "Pancho", he appeared in a series of "Cisco Kid" motion pictures and later in 156 TV episodes. Duncan insisted that the "Cisco Kid" TV series be filmed in color even though no one had color TV sets in the early 1950's. But due to his foresight, the "Cisco Kid" TV series is still being syndicated in color around the world today. Duncan started acting in the silent movie days and was just as popular when the talkies arrived. He has appeared in countless movies including the popular "Three Musketeers" western series in which he played "Rico". Duncan did not neglect serials either, appearing in such classic cliffhangers as *JUNGLE MENACE*, *THE PAINTED STALLION*, *ZORRO RIDES AGAIN*,

THE LONE RANGER RIDES AGAIN, *KING OF THE TEXAS RANGERS*, *KING OF THE MOUNTIES*, *SECRET SERVICE IN DARKEST AFRICA*, and *THE TIGER WOMAN*.

Going to Santa Barbara to visit Duncan Renaldo is a real thrill as he is one of the nicest gentlemen in the world. He was kind enough to give me the following interview for *SERIAL WORLD*:

SW: Is Duncan Renaldo your real name?

DR: That's right. It's my real name.

SW: Where were you born?

DR: I was born in Spain. From there I was taken to Argentina when I was about 6 years old. I lived in an estancia for quite a few years. That's where I learned to ride horses bareback. I left there and worked on ships for about 3 years and then I came on a ship to Baltimore and the darn thing floundered there. There was a fire on it and

it got full of water and went down there in the bay. We all had to come ashore. That's how I entered the United States — because of a shipwreck.

SW: Wow! That's some way to get here. What happened next?

DR: I stayed in Baltimore for a couple weeks and there was nothing there that interested me. I wanted to ship out again but I couldn't. So I went to New York. They were doing a motion picture at the Decart Studio on 44th Street. This was way before your time in 1922 or 1923. They were making a picture with Dick Barthelmess and Bill Powell which had a Cuban background. I went there to apply for any kind of a job. I saw the set there and it didn't look like Cuba at all. I told John Robertson, the director, "This does not look like Havana or any part of Cuba. It looks more like the South Sea Islands." He said, "We have architects here who know what they are

doing." I said, "I'm awfully sorry but I just came from there and believe me, it doesn't look right. You can check in the library or some place where they have pictures of Cuba." He dismissed me like I was talking through my hat. Well, I had to wait there for 3 or 4 hours until they interviewed me for any kind of job. Pretty soon Robertson came over to me and said, "Hey you, kid, come over here. You were right. These men here made a very big mistake. How does it really look?" Well, I used to draw quite a bit when I was a youngster; it was a natural talent. So I sketched it for him and he liked it very much. He offered me a job there at \$15.00 a week to sketch backgrounds. And they even gave me a small part -- a bit -- in the picture.

SW: So that was your first part in a movie?

DR: Yes. From then on, I stayed in the motion picture business.

SW: But that was on the East Coast. How did you get out here?

DR: I got some breaks. I played in the "Music Masters" series produced by James Fitzpatrick. I played Beethoven, Schubert, Mozart, and two others while they were young men. That gave me the start in playing roles. When I couldn't find any jobs to play for a while, I became an assistant cameraman to Billy Bitzer. He was one of the first cameramen with D. W. Griffith. I was with Billy Bitzer for about a year and then I produced some pictures -- three shorts -- on my own. I lost all the money -- my own and other people's -- until I finally sold them and everybody got paid off. I tried every possible phase of show business; I was an electrician. I was a prop man, and I even swept the stage many a time. Finally, in 1924, I decided to come out to California. I came here to Santa Barbara and they had a studio on Mission Street. The studio was called the "Flying A" and it was wrecked by the earthquake in 1925. So everybody left and so did I. I went down to Hollywood and then back to New York and played in a couple plays on the stage. Then I came back here in 1927 to do some scripts and direct some pictures for Colorart Pictures.

SW: I never heard of Colorart Pictures.

DR: They made two-reel shorts in color.

SW: In 1927?

DR: Yes, in the two color Technicolor process. We made quite a few shorts and I wrote the scripts for MISSION BELLS And many others and they did very well. By that time I bought the rights to THE BRIDGE OF SAN LUIS REY by Thornton Wilder. I loved the book and thought it would make a good picture. I went to a producer but he thought the book was too episodic and had no cohesion. He threw the book at me and I threw an ink pot back at him and I got fired. A very good friend of mine, Theda Bara's husband, who was quite a director in his time, bailed me out by buying the book from me and paid the rest of the money that was owed to Thornton Wilder. He sold the book to Metro with the stipulation that Irving Thalberg would give me a test to play the part that I had bought the book for -- the part of "Esteban." Thalberg liked me very much and I got the part and we made the picture in 1928. It was a big success but I wasn't here at the time they released it.

SW: Let me guess. I bet you were then making the classic TRADER HORN.

DR: That's right. By that time they had sent me to Africa to do that picture.

SW: What kind of man was Irving Thalberg, the head of MGM?

DR: He was a wonderful person. He was very intelligent and a marvelous showman. Thalberg had an instinct about story material, casts, and showmanship that was terrific. I learned an awful lot from him. He was a terrific genius and a hard worker. He used to be at the studio a quarter to eight in the morning and he never left it until one o'clock at night -- that's how devoted he was.

SW: Getting back to TRADER HORN, it's amazing that it was actually filmed in Africa.

DR: That was a very big picture. Actually it's a most accurate documentary picture. We came back and tried to do some additional scenes here and they didn't come out because the water that was used to develop the film in Africa was an entirely different chemical and they couldn't match the scenes here with

those made in Africa. So after spending a lot of time and labor we ended up by just showing whatever we took in Africa. We came back with five million feet of film since we were almost there two years.

SW: Did you get sick during those two years in Africa?

DR: No, I never got sick a day in Africa. I loved it there. The rest of the company got sick and most of them died from the trip. The only people left alive today are Harry Carey's wife Ollie; Edwina Booth, who was the leading lady -- she's an invalid though -- and I. And that's it; from the whole picture, directors, electricians, cameramen, everybody, they all passed away.

SW: Well, I'm happy you made it or we wouldn't have had the "Cisco Kid" to enjoy all those years.

DR: You know, a few years later I made a picture with Frank Buck called TIGER FANGS. We tried to re-do TRADER HORN in Thousand Oaks but it turned out bad because Frank was sick and we had to take all his closeups at one time. TIGER FANGS was such a dud.

SW: What happened next?

DR: Well, I had some difficulties with the government for a little while and I didn't work for quite a while after that. Then I went to see Mr. Yates at Republic. He was a good friend of mine and gave me a job. I played in a lot of pictures of all kinds at Republic. One time they gave me a very unmanageable horse in a picture and I didn't know any different; I rode him. He behaved beautifully with me but he had thrown all the doubles and everybody.

SW: It must have been your riding experience from Argentina.

DR: Yes, evidently. So from then on, I was on horseback in every picture that I made there -- with Gene Autry, Roy Rogers, the "Three Musketeers", and all the serials.

SW: In 1937 you made your first Republic serial. It was called THE PAINTED STALLION and you played a character called "Zamorro" who wore an outfit that looked almost like that of the "Cisco Kid."

DR: That's because I designed the costume myself. "Zamorro" was the bad man in the serial.



DUNCAN RENALDO TODAY

SW: That's unusual. In most pictures you played the hero's best friend.

DR: That's right. I used to strive to play good characters because I thought that kids see these pictures. I didn't want to play bad men but now and then, I had to.

SW: Yakima Canutt was in *THE PAINTED STALLION*.

DR: Yak was a wonderful stuntman — the greatest. He put the action in Republic's pictures.

SW: William Witney was one of the two directors on that serial.

DR: Billy was just a youngster and let us do anything we wanted. He became a very good director and I was in an awful lot of pictures he directed at Republic.

SW: Were you injured while filming *THE PAINTED STALLION*?

DR: No but one Indian was. You see, an Indian had put a pebble in his gun and dropped it. The gun went off and hurt another Indian; the pebble went in his arm.

SW: The next serial you did was *ZORRO RIDES AGAIN*.

DR: You know, I used to own the rights to the "Zorro" series from Johnston McCulley. But Johnston needed money and I said, "All right, take it back and sell it

wherever you can." So he sold it to Republic and they made several serials out of it. I played Zorro's uncle in *ZORRO RIDES AGAIN*. I was a young man but made myself look old. In those days I used to do my own makeup. I learned makeup from Lon Chaney and Ernest Torrance many years before and so I transformed myself to an old man of 70 or 80. Even my wrinkles looked natural; they were painted on. A few years later when they were casting *FOR WHOM THE BELL TOLLS* at Paramount, the casting director wouldn't even see me because he said he needed a young man for the part of Lieutenant Berendo. He said, "Renaldo is an old man." But Sam Wood, the director, said, "For God sakes, you've got the wrong guy. Duncan is a young man. See him at least." Finally, he saw me and after I walked in he said, "You're not Duncan Renaldo, are you?" I said, "Yes I am." He said, "For God sakes, I saw *ZORRO RIDES AGAIN* and you played an old man in it and I thought that's the way you were."

SW: The villain in *ZORRO RIDES AGAIN* was played by Noah Beery.

DR: I used to write parts for him just to get him in a picture because he was such a wonderful guy to work with. He had a very deep imposing voice and played the most delightful villains. People liked him as the villain and forgot the star of the picture.

SW: Tom London and Edmund Cobb were also featured in *ZORRO RIDES AGAIN*.

DR: Tom London and Edmund Cobb were standbys; they were dependable people and Yates loved that. If he found that a man did good work, he would go out of his way to make sure that he was at Republic. Yates did a lot for the industry — more than anybody gives him credit.

SW: Were you involved in any accident during the filming of that serial?

DR: No I used to figure my stunts — the few I did — ahead of time so that no mistakes would be made.

SW: *ZORRO RIDES AGAIN* was directed by both Bill Witney and Jack English. Can you tell me something about English?

DR: Jack was a good director who used to study every night. He'd go home and study the script and then he'd study scripts of other people who had done motion pictures. He was constantly studying — that was his main forte.

SW: I was surprised that you were called your own name "Renaldo" in *ZORRO RIDES AGAIN*.

DR: Yates even wanted me to use the name Renaldo in the "Three Musketeers" and I wouldn't do it. I felt if you play characters and use your own name, by and by, it loses the characterization.

SW: The next serial you did was *THE LONE RANGER RIDES AGAIN*. Why did they use you as another sidekick of The Lone Ranger when they already had Tonto?

DR: The prime reason for adding a Latin American character was so that Yates could sell the serial down in South America.

SW: Tonto was played by Chief Thundercloud.

DR: He was a terrific character. He played in quite a few pictures that I played in and was always there putting the Indian sign on things. One day Rex Lease said to me, "Duncan, how did you make that barbecue sauce?" "Well, Rex," I said, "I put hot stones — so hot that they're almost red hot — inside of the fish and cooked it from the

inside out." Rex said, "You did?" I said, "Yes and then I put banana leaves around it. I made a big to-do and Thundercloud kept listening to us but never said a word. That was on a weekend and the next week when Thundercloud came to the studio, he had his hands bandaged. He had tried to do what we were kidding about and had burned his hands. He said, "When my hands get well, I'm going to kill both of you!" Later in the serial he had trouble holding on to the reins because his hands hurt him so.

SW: Who did your stunts in THE LONE RANGER RIDES AGAIN?

DR: Yak did the stunts for Bob Livingston but I did my own stunts. I used to do all the crazy stunts that any man could imagine.

SW: But wouldn't Yates be worried that you could get injured and wouldn't be able to complete your role?

DR: No. He kind of trusted me.

SW: You did KING OF THE TEXAS RANGERS with Slingin' Sammy Baugh.

DR: Sammy was a wonderful guy and I went out of my way to help him since it was his first movie. My approach to motion pictures was simplicity and I tried to get him to be absolutely natural and not try to act. Neither Jack English nor Billy Witney could do that with him; they didn't have the time nor did they have the capacity to do that. I'm a very patient man and I taught Sammy every possible corner — well, I directed him really. And Billy used to let me. He said, "Duncan, here we go." I'd sit there and direct him and then step right into the scene and play the rest of it.

SW: Both Roy Barcroft and Kenne Duncan were in KING OF THE TEXAS RANGERS.

DR: They were very close friends. Kenne was a very serious actor.

SW: I think Roy was more light-hearted.

DR: That's right. Kenne was strictly playing the part, no matter what.

SW: In SECRET SERVICE IN DARKEST AFRICA you played Pierre LaSalle. How come they made you play a French character?

DR: I speak French, so they let me play a French customs officer.

SW: How was Rod Cameron to work with?

DR: Very good. He's a very nice person. He's so tall; 6'7" I think.

SW: Spencer Bennet directed SECRET SERVICE IN DARKEST



Author Greg Jackson and Duncan

AFRICA.

DR: He was one of the early serial directors in the motion picture business. Spencer Bennet was the man who directed most of PERILS OF PAULINE and many of the early serials that were made in this country. He was a real pro; a very fine director.

SW: The last serial you made at Republic was THE TIGER WOMAN starring Linda Stirling.

DR: Linda was an active person; quite a gymnast.

SW: Why did they let the "Tiger Woman" wear a leopard outfit?

DR: Well, it was a leopard but nobody cared. The tiger stripes were too big for Linda, so they took a leopard.

SW: Did you have trouble learning your lines?

DR: I was a very fast study. I would read the script only a couple times. I used to adlib an awful lot. They liked it because it was impromptu; it was good; it was the essence of the dialogue. You can do so much better if you do your own dialogue rather than stuff that somebody else writes for you; it comes more natural that way. They liked it as long as you got the points across in the same space of time so that you didn't elongate the picture.

SW: What did you think of Republic Studios?

DR: Republic was the nearest thing to our old days in motion pictures when we used to make silent pictures; full of action, busy all the time, and the main idea was to do the picture right. We were a very happy-going outfit. I loved making serials and westerns because they were full of action. That's what made Republic, that's how they made their biggest money. Of course, Mr. Yates owned Consolidated Laboratories, so he made plenty out of that. Thus, he could afford to spend on his pictures.

SW: What kind of man was Herbert J. Yates?

DR: He was a very interesting fellow. He chewed tobacco and when he talked to you he had a spittoon nearby. He was a very decisive person; he made his mind up and did things on the spur of the moment but he did it. He didn't vacillate around like these guys do nowadays; you know, take months and months to even discuss one little thing. Everybody said he was terrible because he'd foreclose on people who couldn't pay their bills, which he did, but if he didn't, he would have been out of business.

SERIAL WORLD INTERVIEWS
DUNCAN RENALDO (CON'T)

But he didn't foreclose on me. I owed him \$19,000 one time for 3 pictures I had produced and he said, "You young whippersnapper, go out and sell them. Never mind about coming back here to me but when you do, bring a check with you." He was very nice to me and we became very good friends after that because I went and gave him a check for \$19,625 — all that I owed him. I sold the pictures to Pathe — that's all that I got — and turned over the check to him. He said, "Now go out and make a living."

SW: I wonder how it would have been if Republic had made a serial about the Cisco Kid starring you?

DR: I wish Mr. Yates would have. I tried to get him to take the Cisco Kid but he didn't want to. He said, "Who the devil is going to pay attention to a foreign cowboy as the lead here in the United States?"

SW: Did you like the fast pace of making a serial?

DR: Yes. It was very good because you got a momentum and you kept it up.

SW: And I imagine that when you did the Cisco Kid TV series you also filmed it at a fast pace?

DR: Yes at a very fast pace. But I was used to a fast pace since I had played in so many action pictures.

SW: Were you ever injured in a serial?

DR: No. I was very lucky but I did have an accident in a picture but I don't remember the title. The camera truck skidded on top of me and my horse and I went over a barbed wire fence. I broke my ankle and the horse, a wonderful 3 year old Morgan I owned, broke both of his legs. It was quite a spill and I felt so badly about the horse because I loved him.

SW: Were you ever injured while filming the Cisco Kid TV series?

DR: Yes. A guy dropped a rock on my head from 75 feet high and broke my neck. The bad man was supposed to roll a rock but instead of that, he threw it and it cleared the brush. I was about 75 feet below in a canyon and never heard it and it came right on my head. I saw all kinds of stars when it hit me. I was out of business there for about 9 months. They had to use closeups of me that they'd cut in here and there.



**Mr Renaldo with various momentos
of his famous past.**

SW: Your Cisco Kid TV show was a great series.

DR: Do you know that 2 of my horses that I used on the Cisco Kid are still alive? One is 36 and one is 33. I retired them with some friends of mine in Tehachapi who have a big ranch.

SW: How many horses played "Diablo" on the Cisco Kid TV series?

DR: Six. I owned all my horses except one. All the horses had the same markings so people were never aware that there was more than one. I never worked one more than 4 hours, then I would send him home and get another one. In that way you save a horse because you can kill a horse in one day chasing him through the rocks. I hated to see people take advantage of animals like that. They're just like human beings; they feel things. As a matter of fact, when I visit these 2

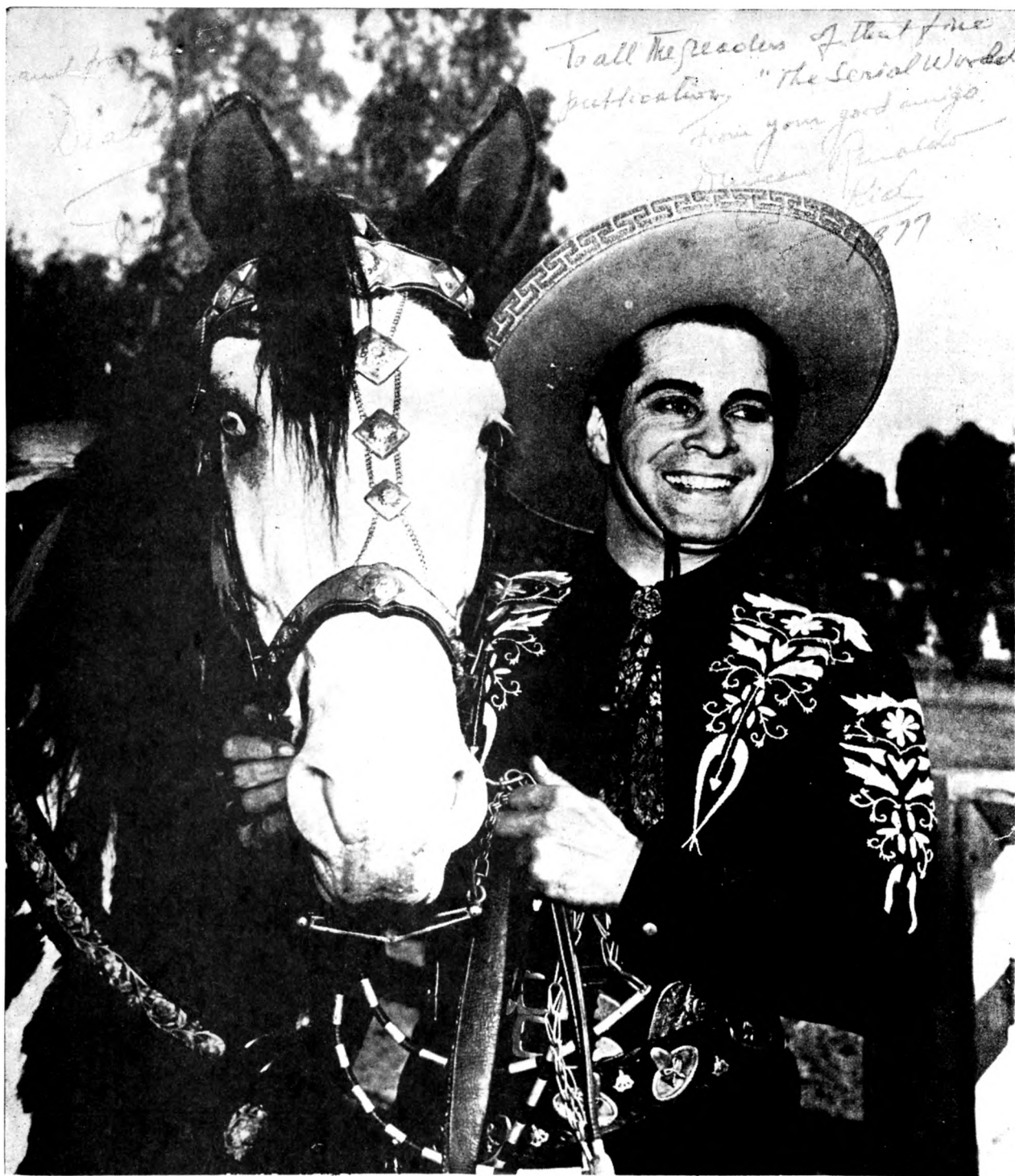
Diablos, they look like little kids and follow me all over the place. I taught the younger one to butt people. If you turn your back to him, he'll push you along. I used to use him in acts in personal appearances. When I got through fighting the bad men, I used to get him to push the bad men out of the arena; he used to push them so hard that they fell on their faces.

THE END



NEXT ISSUE:
"SERIAL WORLD INTERVIEWS
TOMMY COOK"
by Gregory R. Jackson, Jr.





Duncan Renaldo seen here as Cisco Kid with Diablo.

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CHAPTER 1
"THE HOWL"
of the WOLF

FRANK HAWKS
in
The MYSTERIOUS
PILOT

DOROTHY SEBASTIAN • REX LEASE • GUY BATES POST
KENNETH HARLAN • CLARA KIMBALL YOUNG • ESTHER RALSTON
Screen play by George Rosener and George M. Merrick
A COLUMBIA PICTURE
Produced by LOUIS WEISS



THE MYSTERIOUS PILOT

CAST:

Jim Dorn Captain Frank Hawks
Jean McNain Dorothy Sebastian
Kansas Rex Lease
Bergelot Guy Bates Post
Snowden Kenneth Harlan
Luke Yakima Canutt
Yoroslaf Frank Lackteen
Casper Robert Terry
Fritz George Rosener
Martha Clara Kimball Young
Soft Shoe Harry Harvey
Kilgour Tom London
Carlson Ted Adams
Jerry Earl Douglas

Boyer Robert Walker
McCarthy Roger Williams
Vivian McNain Esther Ralston
Directed by Spencer Gordon Bennet
Produced by Jack Fier
Associate Producer Louis Weiss
Photography Edward Linden
Herman Schopp
Music Abe Meyer
Film Editor Earl Turner
Screen Play By George Rosener
George M. Merrick

From the novel, "The Silver Hawk" by William Byron Mowery

Chapter One: The Howl of the Wolf

Jim Dorn, mapping the Canadian wilds for the Royal Canadian Air Force, is encamped near the Titan Pass railroad station. His pal, Kansas, a mountie flyer drops in for a visit.

Papa Bergelot, station master at Titan Pass, orders a freight train to make for a siding to let the Transcontinental pass with Carter Snowden's private car.

On the train, Jean McNain, Snowden's guest, overhears a stranger accuse Snowden of murder. Alarmed, she slips off the train at Titan Pass and runs into the woods.

As the freight climbs the grade a coupling breaks. The runaway cars roll back and crash into the oncoming Transcontinental. Many are killed but Snowden escapes. The stranger is found dead, mysteriously shot through the head.

Snowden's plane, in the hands of his gangster pilots Kilgour and Carlson, has been trailing the train. It rushes Snowden and his bodyguard, Softshoe Cardigan, to a lodge near Titan Pass where he orders an immediate search for Jean. Jean, guided to Dorn, persuades him to fly her to a remote spot where her father is prospecting. Dorn's Silver Hawk is followed by the gangster plane. He throws them off the trail with some trick flying.

Then, descending at the cabin, Dorn finds it deserted. Jean confesses she lied to get Dorn to help her flee from Snowden. As the gangster plane sweeps down, threatening death, Dorn finds himself unexpectedly hurled into an intricate web of murder, mystery and intrigue.

Chapter Two: The Web Tangles

Linking the murder in Snowden's private car with Jean's flight, Mountie headquarters order Kansas and Casper to bring her in.

Unaware she is a murder suspect, Jim Dorn believes Jean's story and helps her escape from Snowden's henchmen. When he promises to bring her supplies, she insists he take her diamond bracelet to pay for them. Snowden is anxious to keep the girl from the police and get her back in his own power. He suspects she will pawn her jewelry for funds so he sets up a watch at all the nearby towns.

Leaving his Silver Hawk at his base camp, Dorn goes to the nearby town of St. Andrews. Snowden's henchman, Softshoe Cardigan, spots him when he pawns the bracelet. He offers Dorn \$10,000 if he'll reveal Jean's whereabouts. A terrific fight ensues. Dorn escapes. Racing town police to his plane, he takes off.

Dorn's plane is signalled to the flying mounties as a fugitive, and Kansas, his pal, pursues it without knowing whom he is chasing. Dorn escapes by flying through a narrow pass into a dangerous mountain chasm, but vicious currents suck at the ship and it disappears in a spin.

Chapter Three: Enemies of the Air

Jim Dorn pulls his plane out of its spin just in time and flies out of the gulch. Kilgour is angered to find that the Mounties had been brought into the matter. He has the charges against the fugitive plane withdrawn. The pursuing Mounties believe, however, that their man has already crashed to his death.

The Mounties land at the Lost River Dutchman's Trading Post to

refuel. Snowden is there enlisting the Dutchman's aid in locating Jean and learns that the Mounties already link him with the missing girl.

The Dutchman, despite his wife's opposition, promises to help Snowden. Martha, his wife, distrusts Snowden. Snowden makes a personal call on Dorn and incites him to fight. With the aid of Papa Bergelot, Dorn whips Snowden and Softshoe. The latter, pretending remorse, gives Dorn a letter to Jean supposedly asking her forgiveness.

As Dorn takes off to fly to Jean he sees Snowden's plane following. He loops back and engages in a duel of daring aerial maneuvering which ends when he knocks the tail off Snowden's plane and sends it spinning to the ground.

Chapter Four: In the Hands Of the Law

Snowden's pilots save themselves by bailing out as their plane crashes and Jim Dorn flies off in his Silver Hawk to join Jean at her cabin hideaway. Instead of Jean he finds the Mounties there. His pal, Kansas is forced to put him under arrest for aiding the escape of a girl suspected of murder.

Jean meanwhile had gone to the Dutchman's trading post to send a letter to her stepmother. She tells Fritz and Martha where she is hiding. On her return to the cabin Sergeant Casper is waiting to arrest her. Yoroslaf appears and knifes the Mountie, then forces Jean into his canoe to take her to Snowden.

They are seen by an old Indian, Luke, sent by Papa Bergelot to watch over Jean. Luke leaps on the canoe from an overhanging tree and, while Jean swims ashore,

(CON'T ON NEXT PAGE)

MYSTERIOUS PILOT (CON'T)

lashes the water in a fierce struggle with Yoroslaf, whom he finally stabs.

Dorn returns to Jean's cabin, finds Casper wounded and flies him to the Dutchman's trading post. As they are wondering who stabbed him, Jean appears wet and bedraggled at the door and says, "I think I can answer that."

Chapter Five: The Crackup

Jean tells the group around the wounded Mountie how Yoroslaf stabbed him and how the old Indian had rescued her. She assures Dorn she knows nothing of the murder on the train. As Kansas lands at the trading post, Dorn sends Jean to hide in his own plane, the Silver Hawk.

Snowden, in his speedboat picks up the wounded Yoroslaf, clinging to his overturned canoe. Carlson is ordered to take the canoe and go to the trading post to seek the girl again, while Snowden takes the wounded man to his lodge.

When Kansas reports his buddy now missing as well as the girl, Dorn tells how he brought Casper in for treatment and takes him to the injured Mountie.

They hear a plane motor starting and rush out to see Carlson making off with Jean in Dorn's plane. Dorn and Kansas, following in the Mounties plane, see the Silver Hawk crash in the wilderness. Dorn bails out and finds Carlson unconscious and Jean badly shaken.

He leaves her in a trapper's cabin in old Luke's care and decides to seek out Snowden and find out why he is pursuing the girl. Just as

Snowden assembles a gang of unscrupulous woodsmen to find Dorn, the latter walks in — into a trap.

TO BE CONTINUED IN NEXT ISSUE

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SERIALTOON

By Dan Rowe

AND NOW, EARTHMAN, YOU MUST CHOOSE AS YOUR BRIDE EITHER DALE OR AURA! HEE! HEE!



3-77

SERIAL MAILBAG

Dear Editor:

The Spring, 1977, issue of SERIAL WORLD arrived this morning, and your fine publication keeps getting better with every issue.

By now you have probably heard from those hundreds of readers you mentioned on page 10 in response to the letter from C. Sexton. While he may have indeed seen DAREDEVILS OF THE RED CIRCLE in the late 40s as the serials were still available for release anytime after they were issued except in cases where contracts contained termination dates, it is more probable that he is referring to G-MEN NEVER FORGET in which Clayton Moore was trapped on the motorcycle at the end of Episode 1 — DEATH RIDES THE TORRENT which used stock footage from DAREDEVILS OF THE RED CIRCLE in part of the sequence. G-MEN NEVER FORGET was issued in the late 1940s. Perhaps Mr. Sexton could recall if it were Charles Quigley or Clayton Moore which would pin down the exact title, but we'd bet it was G-MEN NEVER FORGET as DAREDEVILS OF THE RED CIRCLE was never officially re-released to the theatres as some serials were.

Our best to all, and keep up the good work!

Your sincerely,

JACK MATHIS ADVERTISING

Editors Note

Thanks Jack. Mr. Mathis is the publisher of VALLEY OF THE CLIFFHANGERS, a truly great work on the REPUBLIC serials.



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DID YOU KNOW THAT...

By Lawrence D. Adams

1. Remember the 1953 Columbia serial, "The Great Adventures of Captain Kidd". Did you know that Rita Hayworth's brother played a role in this chapterplay. Yes, her brother, Eduardo Cansino Jr., was featured as a "native". Rita Hayworth was born Marguerita Carmen Cansino.

2. Did you know that Lester "Smiley" Burnette appeared in four serials: "The Adventures of Rex and Rinty (Mascot, 1935)", "The Phantom Empire (Mascot, 1935)", "Undersea Kingdom (Republic, 1936)", and "Dick Tracy (Republic, 1937)". The rotund sidekick of Gene Autry and Charles Starrett passed away in 1967 at the age of 55.

3. In 1933 Universal produced the serial, "Gordon of Ghost City" starring Buck Jones and Madge Bellamy. Did you know that Madge Bellamy is now writing her autobiography. Now in her seventies, she resides in Ontario, California. One of her films available to collectors is the eerie 1932 flick, "White Zombie", co-starring Bela Lugosi.

This Issue's Take A Guess:

A decade before becoming famous as Mr. Spock on television's "Star Trek" series, Leonard Nimoy appeared in a sci-fi chapterplay as the Martian, Narab. In this Republic serial, Narab saves the earth from total destruction by revealing the location of the hydrogen bomb hidden by his cohorts. What was the name of the serial? Take a guess. (Answer will appear in the next issue of Serial World.)

Answer to the last issue's Take A Guess:

RTO's only serial was "The Last Frontier (1932)"

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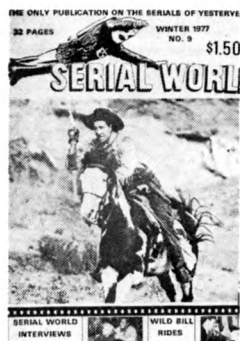
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